

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Symphony Orchestra

Richard Bradshaw, conductor
1990/91 Wilma & Clifford Smith Visitor in Music

Friday, November 30, 1990 at 8 pm

MacMillan Theatre

Edward Johnson Building

Richard Bradshaw, conductor
1990/91 Wilma and Clifford Smith Visitor in Music

Jeremy Findlay, cello
University of Toronto Symphony Orchestra

PROGRAM

A London Symphony (Symphony No. 2)

- I Lento - Allegro risoluto
- II Lento
- III Scherzo (Nocturne)
- IV Andante con moto

Ralph Vaughan Williams
(1872-1958)

****Intermission****

Cello Concerto in B minor, Op. 104

- I Allegro
- II Adagio ma non troppo
- III Finale: Allegro moderato

Antonín Dvořák
(1841-1904)

TONIGHT'S ARTISTS

RICHARD BRADSHAW was born in England in 1944. He received an Honours Degree in English at London University in 1965 and studied piano with John Streets at the Royal Academy of Music in London, and organ with Dr. Harold Darke and Peter Hurford. He studied conducting privately with Sir Adrian Boult, and subsequently received a Calouste Gulbenkian Foundation Conducting Fellowship to work with the Royal Liverpool Philharmonic Orchestra under the supervision of Sir Charles Groves. He also worked as Assistant to John Pritchard. After a varied career as an orchestral conductor and keyboard player, he joined the staff of Glyndebourne Festival Opera. He has appeared with major British orchestras, including the London Philharmonic, BBC Philharmonic, Royal Philharmonic, Royal Liverpool Philharmonic, City of Birmingham Symphony, City of London Sinfonia and London Mozart Players. He was also director of the New London Ensemble until 1977.

As Resident Conductor of the San Francisco Opera (1977-1987), he conducted a wide repertoire including Handel, Mozart, Donizetti, Gounod, Verdi, Puccini, Tchaikovsky and Britten, as well as new works by John Eaton, John Harbison and Vivian Fine. Other recent engagements have included productions of *Don Giovanni*, *L'incoronazione di Poppea*, and *Porgy and Bess* for the Glyndebourne Festival Opera, *Eugene Onegin* with Mirella Freni in San Francisco, the American premiere of Handel's *Tamerlano*, *La forza del destino*, *Otello*, *Madama Butterfly* and *Il Trovatore* for Seattle Opera, together with a wide variety of orchestral concerts, including annual visits to the Rotterdam Philharmonic and the Hong Kong Philharmonic Orchestras. He conducted *Giovanna D'Arco* in Frankfurt and London; *Così fan tutte* in Santa Fe, San Francisco and Washington; *Roméo et Juliette* in Edmonton, and *Tosca* for the Canadian Opera Company. Recent orchestral concerts have included Schönberg and Brahms at the Concertgebouw and a debut recording with the Rotterdam Philharmonic Orchestra. Last summer, he conducted the American premiere of Siegfried Matthus's *Judith* for Santa Fe Opera.

Richard Bradshaw was appointed Chief Conductor and Head of Music at the Canadian Opera Company in May 1989. His first performances with the Canadian Opera Company include the 1990-91 season productions of *Eugene Onegin*, *Die Fledermaus*, and the world première of a new opera by John Oliver. Other engagements in Canada this season include *The Tales of Hoffman* in both Montreal and Winnipeg. He will again conduct and record with the Rotterdam Philharmonic.

Mr. Bradshaw has been in residence at the Faculty of Music, University of Toronto as the 1990/91 Wilma and Clifford Smith Visitor in Music. During the course of his residency (November 26-30), he conducted the University of Toronto Symphony Orchestra rehearsals, and presented the lecture "Does the conductor make a difference?" In addition, he worked closely with the students in the Special Program in Conducting, concentrating on the orchestral scores of the works being performed this evening, and on operatic repertoire. An endowment for the Wilma and Clifford Smith Visitor in Music was established by Fraser, Russell and Stephen Smith to celebrate the fiftieth anniversary of their parents in the fall of 1985. Through the generosity of the Smith family, the University of Toronto is able to invite a distinguished visitor to be in residence at the Faculty of Music each season.

JEREMY FINDLAY began studying at the age of five with his father, William Findlay, a cellist in the Toronto Symphony. He has won numerous awards including scholarships from the Kiwanis Music Festival, the Royal Conservatory of Music of Toronto, Toronto Symphony Youth Orchestra (of which he was a five-year veteran), and the prestigious Tom Thomas prize. During the past few summers, Jeremy has been a scholarship student at The Music Festival of Florida in Sarasota and The Quartet program near Boston. This season, Jeremy has played as soloist with the York Symphony and the Toronto Symphony Orchestras. He is currently a third year student at the University of Toronto, studying with Daniel Domb.

This evening's performance is being recorded for future broadcast on CJRT-FM

NOTES

A London Symphony

Ralph Vaughan Williams

Vaughan Williams' first purely orchestral symphony had its first, instantly successful performance in the spring of 1914. A good deal of unnecessary discussion has been carried on ever since over the nature of musical representation in this work, the quotation of Big Ben and a couple of Edwardian street-tunes. There can be no doubt that Vaughan Williams spurned the descriptive methods of nineteenth-century programme music, seeing his task as evoking the different moods of the world's greatest city.

He surpassed the similar efforts of Debussy's *Paris* (1899) and Elgar's *Cockaigne* (1901) by his use of four symphonic movements. The moods they embody - the noise and hurry of London; the underlying calm of the city; Westminster Embankment at night; and the solemn and later energetic march of the last movement - occur in a sequence framed by the prelude and innovative Epilogue, suggesting that a limited period of time has come full circle. The composer withstood defining these matters too closely: "The piece is intended to be self-expressive, and must stand or fall as 'absolute' music". The *London Symphony* is the first great English work in the tradition of Elgar's two symphonies. Vaughan Williams was particularly pleased by his success at communicating with his audience at creating a symphony for Londoners.

Cello Concerto

Dvořák

Arguably not only his finest concerto but his greatest work for orchestral forces, Dvorak's Cello Concerto was composed in the fall of 1894 during the composer's second stay in New York City as director of the short-lived National Conservatory. The work's success as the backbone of the nineteenth century cello concerto repertoire is based not only on the masterly utilization of the full range of the instrument's effects; extremes of register and articulation, left-hand pizzicato, and rapid arpeggiation. The concerto is written in a cyclic three-movement form developed by Cesar Franck's *Symphony in D minor* (1888), and by Dvorak's other masterpiece from this period, the *Symphony "From the New World"*. One of the composer's own songs is quoted in the second movement as a tribute to Dvorak's wife's sister. She had been his first love and had always treasured this song. In the fall of 1894 she was reported ill. When she died a year later Dvorak, back in his native Bohemia, altered the final sixty measures of the work to recall this theme once more.

Notes by Bruce Kirkpatrick Hill

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA

Violin I

Jeremy Bell
Sophie Drouin
Melissa Exmundo

Mark Fewer
Corey Gemmell
Karen Graves
Boris Kris
Xiao Liao*
Lenore McIntyre
Tara-Louise Perrault
Erika Raum
Michelle Speller
Rudy Sternadel
Eric Watson
Colin Wrubleski

Violin II

Nancy Case
Debbie Diamond
Mariola Frackowick
Joo-Joo Kang
Anna Kolesar
Grace Law
Amanda Lee
Chui-Tan Lee
Phong Mach
Diane Nam+
Stevan Pepa
Konstantin Popovic
Claudia Stecker
Deanna Vardy

Viola

Melissa Aronchick
Sherry Chen
Vivian Chon
Katherine Hill
Bridget LaMarche+
Richard Lee

Rachel Sells
Adrienne Sommerville
Samuel Yeung

Cello

Lois Chia
Mary-Katherine Finch+
Igor Gester
Irina Grunberg
Darach McGee
Vladimir Orloff
Cindy Song
Margaret Tobola

Bass

Robert Clutton
James Creeggan
Brian Joyce+
Patrick McPhail
Darius Nargolwalla
Wayne Schmidt

Flute

Elizabeth Fekete
Jennifer Hellen
Martina Kurth
Todd Skitch
Megan Windsor

Piccolo

Jennifer Hellen

Oboe

Heidi Postl
Judy Rietveld

English Horn

Sheerene Celaire

Clarinet

Arthur Luck
James Petry

Bass Clarinet

Linda Switt

Bassoon

Christine Cardinal
Catherine MacDonnell
Aleksander Popovic
Darrell Steele

Contrabassoon

Christine Cardinal

Horn

Sam King
Jane MacKay
Darcy McFadyen
Julia Yang

Trumpet

Timothy Birtch
Jason Czuba
Christof Rummele

Cornet

Tim Birtch
Melody Stepto

Trombone

John Balsillie
Ross Harwell
Dean Pattison

Tuba

Alex Kidston
Don Lyons

Harp

Agnes Lee

Julia Seager

Percussion

Anne Marie Borth

Chris Braun

Tiina Laukkanen

Jacquie McCaig

*Concertmaster

+Principal

COACHES

Professor Thomas Monohan: strings

Professor Eugene Rittich: wind instruments, percussion

Peter Bergamln

Musical Assistant to Richard Bradshaw

University of Toronto Symphony Orchestra

Conducting Students: Jeremy Hughes, Fabio Mastrangelo, Rosemary Thomson

MacMillan Theatre

Fred Perruzza

Jim Earls

Scott Thom

Director of Theatre Operations

Technical Assistant

Technical Assistant

Next University of Toronto Symphony Orchestra Concert
Saturday, January 19, 1991 at 8:00 pm
Michel Tabachnik, conductor

Debussy Trois ballades de François Villon
Brett Polegato, baritone

Musorgsky Pictures at an Exhibition

MacMillan Theatre
Tickets: \$10/\$7 students, seniors

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For more information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.